

"Tiefland" Gets a First Hearing at the Metropolitan Opera-House

Its Success in Doubt Until Its
Fine Dramatic Climax
Aroused the Audience.

BY SYLVESTER RAWLING.

"TIEFLAND," Eugen D'Albert's opera, founded on the drama of "Martha of the Lowlands," had a first presentation in America at the Metropolitan Opera-House last night. It was divided into a prologue and two acts, with only one intermission, the prologue and the first act being joined together by an orchestral interlude while the scene was changed. The performance was drawing to a close with the judgment of the audience in suspense when a superb dramatic finale brought the curtain down amid prolonged applause, which seemed to indicate success.

The story of the opera was told in "The Evening World" last Saturday by Albert Payson Terhune. The score held no taking musical numbers in the old fashioned sense. D'Albert seems to have written something after the manner of Debussy in "Pelléas et Mélisande," striving to illuminate the text without thought of melody and to support the whole fabric on an orchestral cushion that suggested moods and passions and atmospheric music, not a little was pathetic, occasionally there was a tragic note, but never was anything profound. Pedro's relation of his dream and his farewell to the mountains, his graphic description of his fight with the wolf, Maria's history of her life told to Tomaso, her confession to Pedro and their mutual admission of love and the laughter of the girls were the best things musically.

The dramatic glory was the splendid dramatic climax. When Pedro and Sebastiano met in face to face combat, the audience held its breath until Sebastiano was choked to death. Then there was a reversion to exaltation as Pedro seized Maria in his arms and carried her without a stagger up the mountain slope as the curtain fell. Emma Destina was Maria for the first time. Perhaps that was why her acting seemed to lack spontaneity. She was not submerged in the character as she was in that of Maria. But her singing was as satisfying. She has a beautiful and flexible voice, which she uses properly. It was made to express all the emotions that were called for by the part. Her best bit of acting was done when Sebastiano commanded her to dance and, against her will, she could not refrain from making the initial movements.

Sebastiano made a stalwart Pedro, a typical man of the mountains, his every movement full of grace and significance. He sang, too, with greater freedom than at his first appearance as Sigismund. Emma Destina is no fairy, and the ease with which she lifted and carried her off the stage was astonishing.

Rehearsals were altogether satisfactory as Sebastiano. In voice, in looks and in action, he was excellent. Allen Hinesley, the American basso, who was Tomaso, the ninety-year-old elder of the community, moved about not quite naturally, but used his big voice effectively. Goodie made an excellent Monchito, the

Miller, and Rales a thoroughly competent Nando, a shepherd. Isabelle L'Huillier, as Nuri, Maria's friend, looked charmingly young and acted particularly well, and Rita Fornia, Marie Mattfeld and Mary Randa, as the gossiping, teasing, laughing girls, were competent. Her's conducted with fine discrimination and the orchestra played well.

"The Huguenots" Again at the Manhattan.

"THE HUGUENOTS" again charmed a large and critical audience at the Manhattan Opera-House last evening. With the second presentation of Meyerbeer's opera at that house this season was noted a smoother performance in every way, the feminine portion of the cast reducing in some degree the overbalance seen last week. Especially was this true of the chorus, in which the women seemed to vie with the men in tonal force and spirited action.

Mme. Agostinelli, in the Pre Aux Clercs scene with Arimondi, surpassed herself and drew generous applause, sharing, of course, with the bulky basso, Mme. Mariska-Aldrich emphasized the good impression made on her first appearance. She seemed fully at ease, and her notes rang true and sweet. Zenatello and Sammarco were in perfect voice. Again it is necessary to speak well of M. De Segura's San Bris, a finished performance. The chorus work was fine all the way through. Signor Campanini led with his accustomed skill.

MISS MARIE ZECKWER IN A SONG RECITAL.

Miss Marie Zeckwer, a young American soprano, gave a song recital yesterday afternoon in Mendelssohn Hall. Miss Zeckwer sang songs by Mozart, Schubert, Schumann, Brahms, Grieg and several other composers. Miss Zeckwer has a sweet voice and sang with feeling. She was warmly applauded.

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The Third Model is, as illustrated, 45-inch Coat, entirely new design, shield front, straight, hipless line back, trimmed with buttons; Persian embroidered collar. Clinging skirt, buttoned down front. Second Floor

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